'1984'

(Continued from Page 12)
ended there was stunned silence, followed by a standing ovation that Mr. Murray estimates lasted 15 minutes.

The agency and Apple's marketing staff then addressed the media buy. Originally, Chiat proposed airing the spot New Year's Day during the college football bowl games.

That plan was rejected because of the time lag between the spot and the Macintosh introduction, scheduled for the shareholders meeting Jan. 24.

The idea of airing the spot on the Super Bowl Jan. 22 then emerged. For the same money as the proposed Jan. 1 buy, Apple could purchase 60 seconds of the highest-rated program on TV.

Money was available. Apple had earmarked some $15 million for the Macintosh introduction, about seven times more than any other Apple product debut. Buoyed by the rave review of its sales force, Apple approved purchase of a second one-minute slot.

But after viewing the spot for the first time, the company's cost- and image-conscious board of directors rejected the Super Bowl airing and directed the marketing staff and the agency to begin selling off the 120 seconds it had purchased.

Apple lore holds that the company's other founder, Steve Wozniak, who was then only minimally involved, approached Mr. Jobs, took out his checkbook and said, "I'll pay for half if you pay for the other half."

That option aside, the agency responded to the crisis in two ways, according to Greg Helm, former Chiat senior VP-management supervisor and now president of Stein, Robaire & Helm, Los Angeles.

"There were two different activities going on," he says. "One was genuinely trying to sell the time. The media department and various individuals who had contacts around the country were making calls to try to get the time sold. Simultaneously, the account group and account planning were working hard to make a case for not selling the time and not cancelling the spot."

Chiat managed to sell off 30 seconds each to United Airlines and McDonald's Corp., but couldn't attract any offer even close to the $500,000 it paid for the second 60-second slot.

Two days before the game, Apple still owned the time, and the economics of the situation won out. The board grudingly approved airing "1984."

The unique nature of the commercial—it only ran that once on network TV—became even clearer a year later.

In an attempt to outdo the previous effort, Apple approved the airing of the equally elaborate "Lemmings" commercial the following year. That spot fell flat, although both Messrs. Hayden and Clow keep the commercial on their reels.

Mr. Hayden readily admits the importance "1984" has had on his career, but he also notes the influence of luck in creation of the commercial.

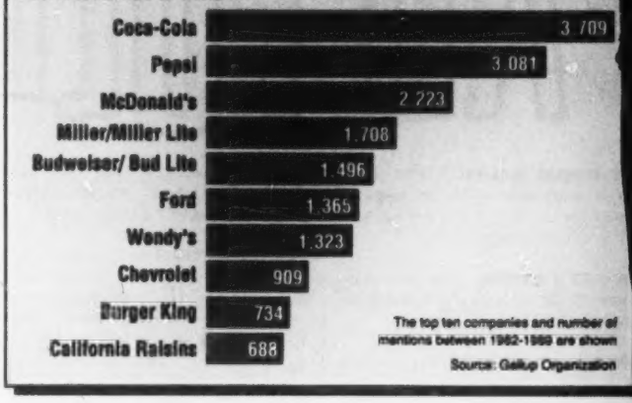
Furthermore, he says "Apple i systemically incapable of doin that spot today," given the mat ration of both the company a the PC industry.

In many ways, those who reca their participation see it as a ki of harmonic convergence.

"It was one of those magic things," Mr. Murray says. "A l of people with unique talents col lided at exactly the right min ute." □

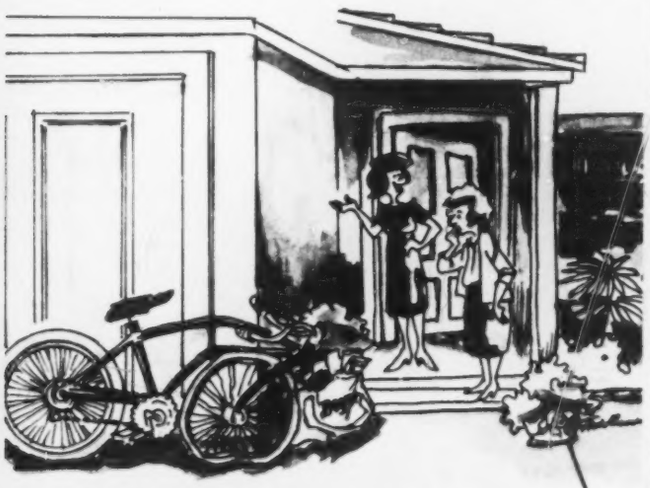
Adwatch: The '80s winners

A random monthly sample of approximately 1,000 consumers over 18 years of age answering the question: "Of all the advertising you have read, seen or heard in the last month, which ad first comes to mind?"



The top ten companies and number of mentions between 1982-1989 are shown

Source: Gallup Organization



"No, the bike is nearly new. Johnny's been using it to deliver his Orange County Register paper route."

Thousands of bicycles in Orange County bear the weight of delivering The Orange County Register, the nation's Number One newspaper in full-run advertising for 1988. (Source: Media Records)

THE ORANGE COUNTY Register METROGROUP

The leading medium in Southern California's richest market. Represented by CWO&O

AmEx

(Continued from Page 12)
nor did he get approval to use her work in the proposal.

But by the agency's and the company's account, when AmEx executives saw the mockup, they decided immediately that she was the photographer they wanted.

Ms. Leibovitz's initial mistrust of Ogilvy's assurances that AmEx wanted her to do her own thing has been well-publicized. But some two and a half years later, she has all the enthusiasm of a true believer.

"I feel like I'm just getting started," she says when asked if the appeal of the campaign has worn thin through repetition. "It's tremendously hard work, but I really am starting to enjoy myself. You know, people are amazingly interesting. And these people are so confident, they give you 100%, and that's exciting.

Asked if her work for the campaign has changed, she replies, "I'm pushing myself, I'm trying to be better. I've become more involved with the editing process recently, and I'm in more touch with the client. In the beginning, I didn't know how much freedom I really had. I was more nervous, and most of all concerned with pleasing Parry. Now I feel more comfortable flying on my own."

Just how long Ms. Leibovitz can keep up with AmEx's grueling demands is an open question, however, especially as the campaign grows internationally.

This year, the campaign will expand to Germany, featuring five prominent people there. Also planned are five new executions for Hong Kong, and discussions with other countries are in the works.

The schedule has forced Mr. Merkley to delegate art direction in some cases to other Ogilvy creative people, but Ms. Leibovitz is considered irreplacable.

"She needs to clone herself. We just go by her schedule and do what we can do. There's only one Annie. So far so good," Mr. Merkley says.

Meanwhile, the beat goes on in the U.S. with the newest set of seven portraits scheduled to appear in *Time's* "Man of the Year" issue.

For the first time, *Time* has sold all the ad space surrounding the "Man of the Year" feature to one marketer, AmEx, which will run 14 pages of ads.

The portraits that will join the AmEx collection: cellist Yo Yo Ma, director Rob Reiner, actress Mary Steenburgen, politician Barbara Jordan, writer Tom Clancy, Sammy Davis Jr. and, in a single photograph, hockey greats Wayne Gretzky and Gordie Howe. □

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